

# The Sandstone Precinct

Appendices to Design Report

**Date**  
October 2016

**Stage/Revision Number**  
Stage 2 DA



# The Sandstone Precinct

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Please read these appendices in conjunction with the architectural design report

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Prepared by BAR Studio

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Prepared by Point of View

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Prepared by Make Architects

# Appendix 01

## Interior design

Produced by BAR Studio



# Interior Design Strategy for The Lands, Department of Education and Agriculture Buildings

## Introduction

Buttressed by research into the period 1880 to 1930 - the timeframe within which the Department of Lands and the Department of Education and Agriculture buildings were conceived and constructed - BAR Studio has developed three key themes to underpin the Interior Design Strategy. This strategy is broadly applicable to both the Department of Lands and the Department of Education and Agriculture buildings, but it should be noted that the interior design response to each building will differ – driven by the unique history, design and purpose of the individual buildings. The themes of the Interior Design Strategy are narrative responses that weave together the many diverse threads of the history, story and context of the buildings. These themes have already created a foundation from which to explore design moves, palette and materials and will continue to inform the interior design process during the evolution of the design. In addition to the key themes there will be numerous feature spaces – places with historical or spatial resonance within the design – that will add additional narrative elements to the design.





# Interior Design Strategy for The Lands, Department of Education and Agriculture Buildings

## Key themes

### Heritage and Technology

Both in their original incarnation and in their proposed re-purposing these buildings represent a confluence of looking back - at historical precedent, at classical architecture, at heritage - and embracing the new- the technological, the contemporary, the grid, the scientific. Heritage and technology are key drivers of interior form within the buildings and meet in unexpected ways - through framing, infill, shelves and moments of the contemporary speaking to the historical.

### Foreign and Local

The sandstone and timber from which these buildings were crafted was locally sourced, but the history, culture and technology that shaped them was imported to these shores. Over the course of Australia's history many materials and many stories, have been imported, normalised and integrated with elements of the local. This bringing together of the indigenous and the imported is referenced through materials, forms and finishes throughout the interiors.

### Singluar and Plural

The dominant voice of Empire brought these buildings into creation. This singular narrative - based on the concept of Terra Nullius - has been the driving story of Australian history and culture for two centuries. But there are other voices and influences that can be discerned within this story...a pluralism that counterpoints the dominant narrative. Diverse cultural influences, mixing with the spread of the Empire, speak to the details of furniture, pattern and ornament.



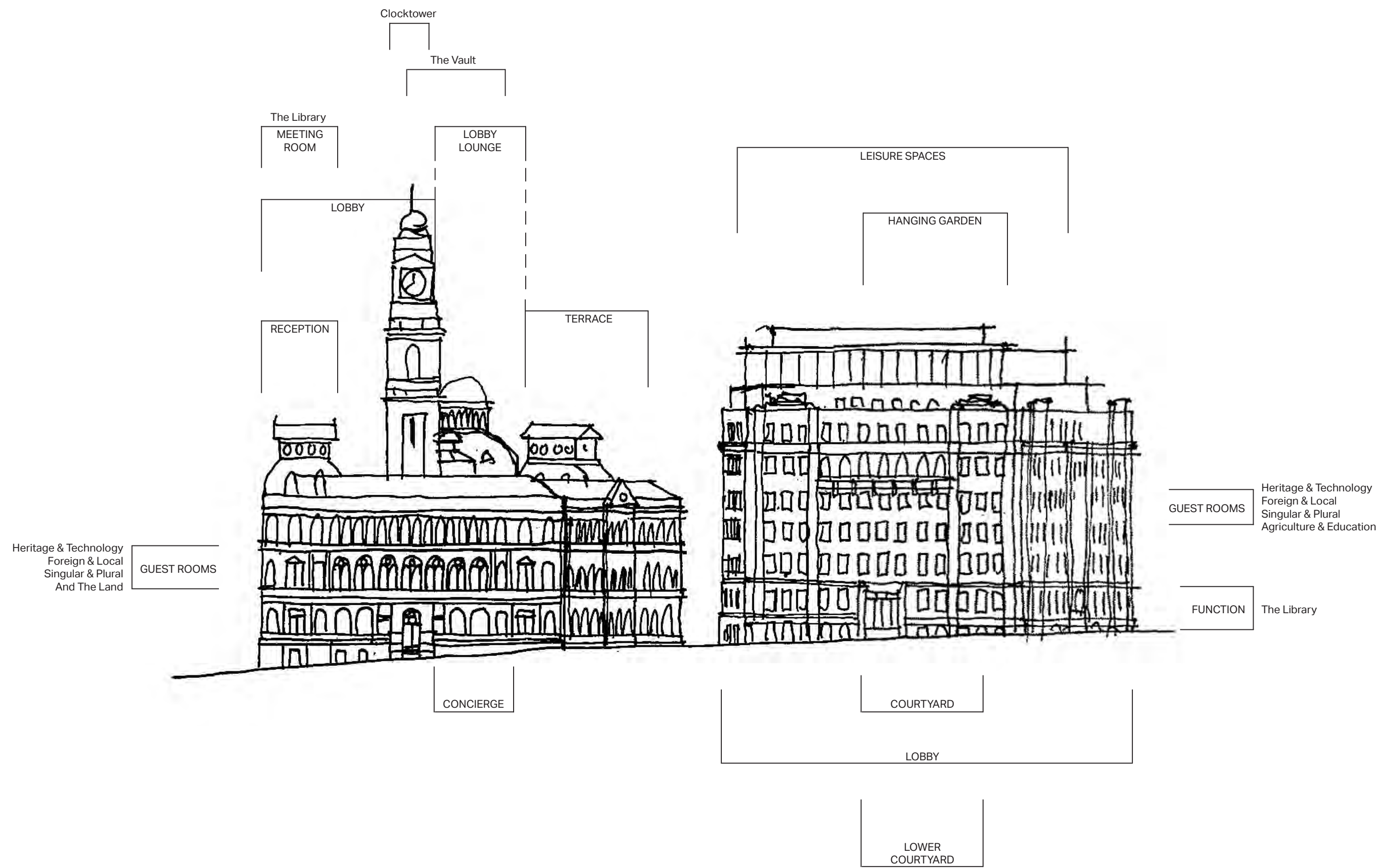
**Images**  
Department of Agriculture under construction; Alex Seton, H.E.L.P', made from Yass black marble (also used within the Department of Lands), wood and bianco marble; Black and white marble tiles in the Lands Building loggias; Department of Lands facade detail.



**Images**  
Heraldic crest; Chinese exportware punchbowl featuring a scene of Sydney Cove before 1820

# Interior Design Strategy for The Lands, Department of Education and Agriculture Buildings

## Feature Spaces





# Interior Design Strategy for The Lands, Department of Education and Agriculture Buildings

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## Selected Feature Spaces

### The Vault

The hundreds of thousands of titles that passed through The Lands Building need a concrete expression so that visitors understand the magnitude of the bureaucratic work undertaken by the Department.

An epic chandelier, draping down through the vault, could embody this story of the land – at once a sculpture and a light work, where each piece reflects upon an actual title handed over.

### Images

Gabriel Chandelier at the  
Chateau de Versailles  
by Ronan and Erwan  
Bouroullec;  
Tubes for storing titles in  
the Lands Building Vault;  
Comet Chandelier by  
Stuart Haygarth





# Interior Design Strategy for The Lands, Department of Education and Agriculture Buildings

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## Selected Feature Spaces

### The Hanging Garden

If a large atrium space is to be a central feature of the Education Building it provides the opportunity to present the moment of ‘alien arrival’; the landing of European botanical specimens in Australia.

When the First Fleet landed it contained flat packed homes for Governor Phillip, sheep, pigs and plants; transplanting what was considered the essence of subsistence from the other side of the world to Australia. The Department of Agriculture (established in 1890) undertook extensive scientific research and testing to support the development of agriculture in this new environment.



### Images

Azuma Makoto Sends flowers into space  
design;  
Miami Hanging Gardens , Prez art museum





# Interior Design Strategy for The Lands, Department of Education and Agriculture Buildings

## Selected Feature Spaces

### The Library

The creation of a library is a way to provide access to the various narratives dispersed through the buildings; everything from the works of Torrens to the poetry of contemporary aboriginal poets such as Lionel Fogarty.

Images  
Trinity College Library, Ireland – where Sir Robert Richard Torrens (who developed the Torrens title system of Land Registration) studied.



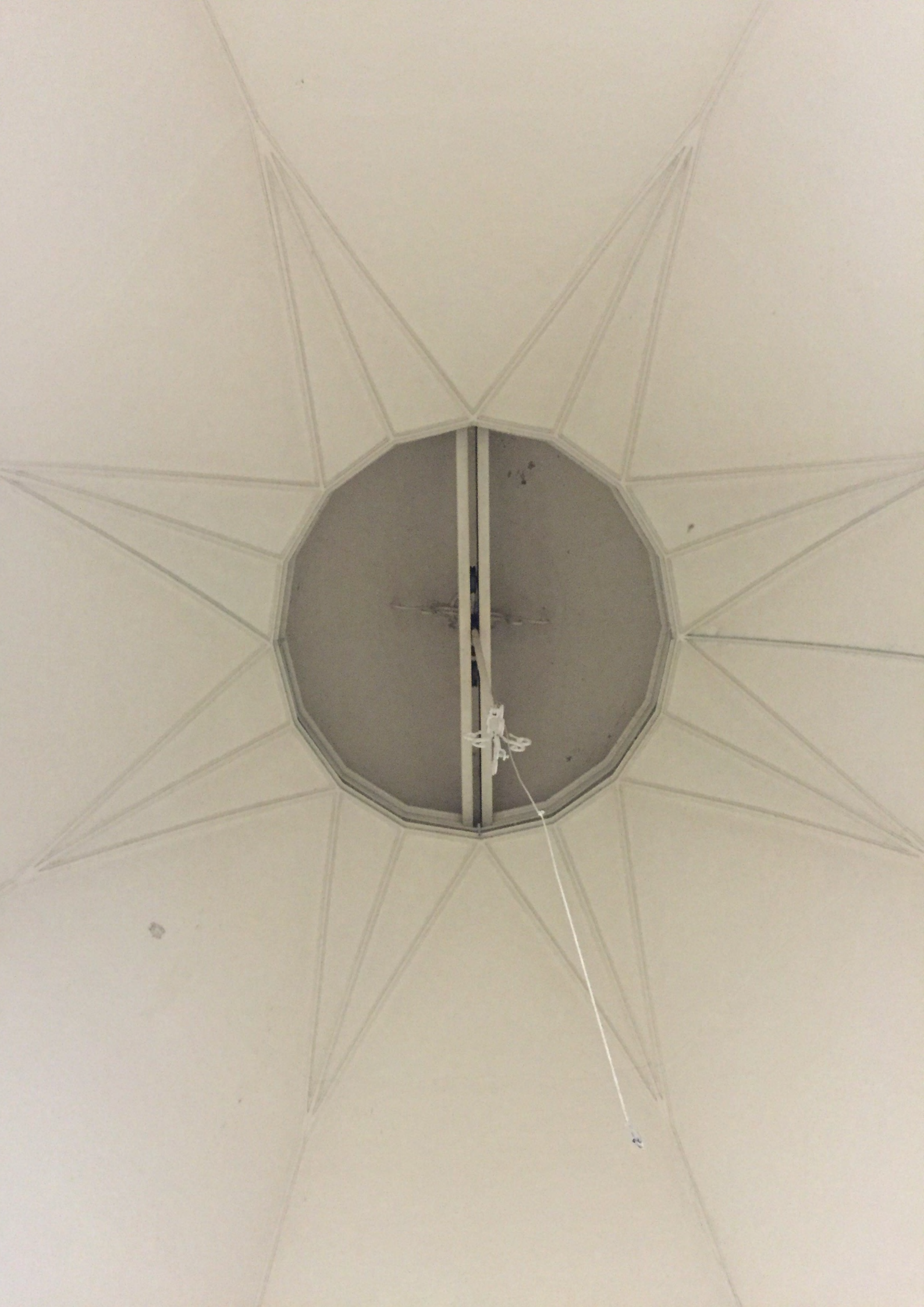
Am I  
by Lionel Fogarty

Am we lonely these days  
Am I grief in the wind  
Am us friend to nature  
well hooked me up and  
we'll fish  
The dreamed dreams are  
opened for wishes to come to life  
Am you hurt  
Am you to see me  
We am and den gonna  
sleep and dreams of my people  
There all alone in the mind  
Murray stranger came to me  
and said, Am I the one outside  
you all getting spiritfully  
When sun shines in the rains we find summer here sooner  
Treat my mother with a career  
Treat conscience with rotten  
education  
Women are allowing bodies to  
be taken  
At last moment of life  
Love even nobly came  
against my skin  
I heard a roo cry  
Am I hearing attendants  
to my hearts  
Am we lovin' in these days  
Am I sadden these nights  
Forever it possess you man  
something must tell  
Am I me or you am us.



Images  
University of Sydney, Library;  
Contemporary social library











Valued as colonial Australia’s “red gold” Australian Red Cedar (toona ciliata) was sought out in the 19th century for building, architectural joinery and furniture. It became one of Australia’s earliest exports and primary industries. By the early 20th century, opportunistic exploitation of Red Cedar had almost eliminated one of the great forest trees of Australia. Today logging of the tree is banned in State forests. The architectural joinery details of the Lands Building attest to the extravagant 19th century use of cedar, celebrate local craftsmanship and express an emerging Australian nationalism. ‘No other Australian timber has been used in the same way as cedar and achieved similar iconic status and popularity’ (John McPhee, NGA).

Within the Lands Building, the existing Red Cedar will be restored. By using the traditional technique of French Polishing, the rich depth of the timber’s colour will be showcased, while achieving a more consistent tone throughout the building.

In the late 19th century the typical architectural expression of Institutional or Governmental power was through the revivalist style of the Italian Renaissance. A typical feature of buildings designed in this style is the chequerboard floor; a symbol of balance and harmony.

The existing marble chequerboard flooring of the corridors and loggias will be retained and restored.

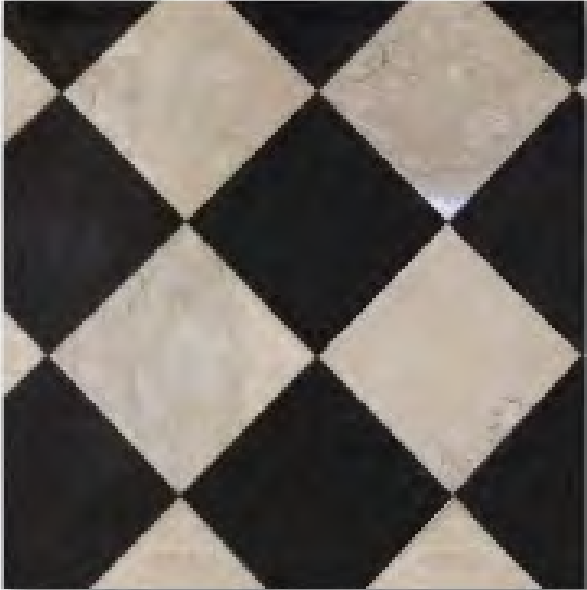
Sydney is defined by sandstone, it is “a kind of base note, an ever-present reminder of its Georgian beginnings and more ancient past.” ( Delia Falconer; Sydney, University of New South Wales Press, 2010) It was a favoured building material, particularly in public buildings, from the late 1790s to the 1890s, and Pymont sandstone is the dominant and defining material in the Lands Building.

As the dominant architectural material of the Lands Building the existing Pymont sandstone forms the foundation of the materials palette. Each of the materials in the palette will be considered in relation to the sandstone.

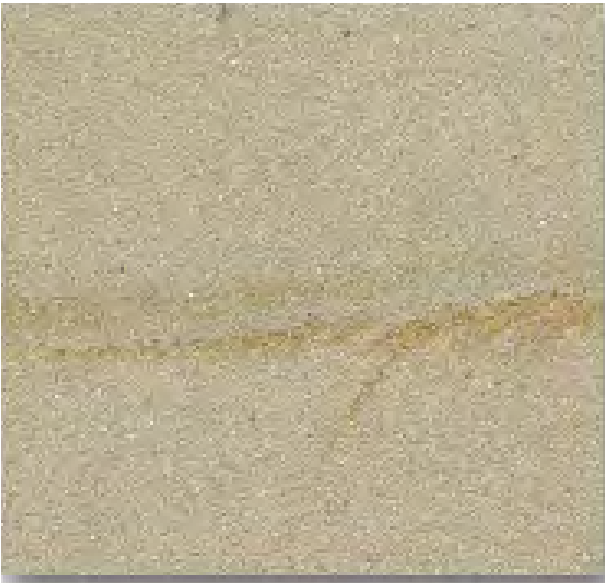
Grey ironbark - a common local eucalyptus species - has been deputised as the flooring throughout the Lands Building rooms, replacing the original timber floors which have been damaged over years of use and modifications to the building. Timber species that were used in the late 19th century in NSW included Brushbox, Ironbark (including Grey Ironbark), Grey Box and Blue Gum. While all areas of the building have timber floors, in rooms of high-status, such as Minister’s offices the floors would have originally been covered with fitted carpet, other rooms may have been fitted with an early form of linoleum or oil cloth and yet other spaces may have had exposed boards with a wax (or no) finish. Timber will be finished with an appropriate tung oil.



EXISTING RED CEDAR



EXISTING BLACK & WHITE MARBLE TILES



EXISTING SANDSTONE



GREY IRONBARK

Interior Palette

Illustrative Working Palette

The elevation of surveyors and pioneers is emphasized in the use of campaign furniture; light, unfixed and transportable – a society always on the move. Any furniture specifically made to break down or fold for ease of travel can be described as ‘campaign furniture’. It was originally designed to be packed up and be carried on an army’s campaign march. The administrators and armies of the British Empire (particularly in the Indian subcontinent) were perhaps the largest consumers of campaign furniture leading to high quality manufacturing of durable, practical and elegant ‘knock-down’ chairs, tables, desks, book-cases and beds - indispensable to the mobility and comfort of the senior command.

The most common item of campaign furniture is the chest of drawers, often referred to as a ‘military chest’ or ‘campaign chest’. The brass corners and strap-work offer some protection and typify the distinctive ‘campaign look’. Elements of typical ‘campaign detailing’ will drive the aesthetics of furniture and joinery pieces within the guest rooms.



CAMPAIGN FURNITURE



CUSTOM TOILE

The industrialised production of printed wallpapers during the Victorian era made them an increasingly popular decorative component of the rich interiors of the time. While wallpaper was not used in the Lands Building the narrative possibilities of pattern evinced by this decorative element will be translated into customised toile wallcoverings, used as lining for furniture pieces and insertions in the room representing the inner lining of the ‘travel case’. These will be printed with a collaborative artwork by Australian graphic designers, artists and illustrators. This will be a traditional-style toile, referencing 19th century chinoiserie and the place of the Lands Building in Australia’s development, with an urban twist for the 21st century and introduce points of humour and counter-narrative to this history.

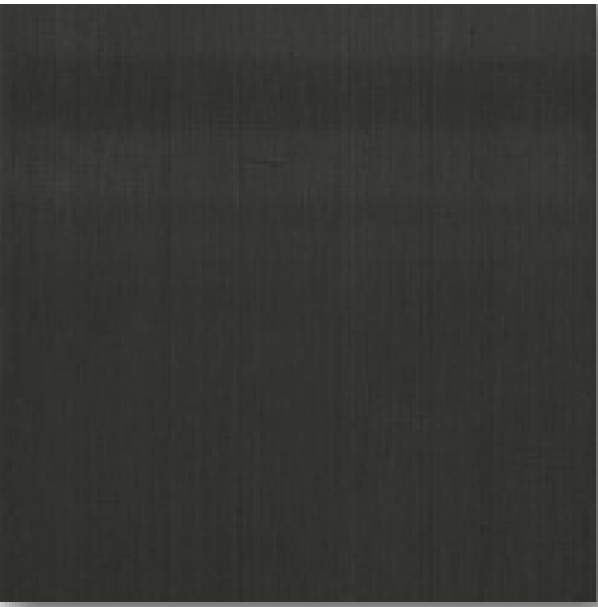
In colonial Australian times, local cattle hides were not strong enough to produce hard-wearing leather. And with a shortage of raw material (in 1870 there were roughly 40 million sheep to 4 million cattle in Australia) the natural consequence was that all leather was imported. For reasons of quality, Australia still imports the bulk of its leather, especially that used for fine furniture and interiors. The Lands Building will be no exception to this rule by using imported leather to upholster interior elements of the rooms, and form the outer lining to the travel case.



LEATHER

While the Lands Building looks back to a Renaissance aesthetic in its architectural form, it was constructed at a time of massive modernisation. Although electricity was not introduced to Sydney until 1904, it was being used in 1879 to assist the construction of the Garden Palace Exhibition Buildings in the botanical gardens. Around the world many industries were being revolutionised by industrial processes. Railways, telegraphs and telephones were changing the way people interacted and communicated, structures were changing from masonry to steel frames. The industrial production of metals allowed for a critical shift in the modernisation of the city.

The accent metal used within the guest rooms for trims, details, accessories & sanitary-ware will be an aged, dark patina, selected to complement and stand alone from the existing metals, which is predominantly aged patined brass.



DARK BRONZE METAL



Glass production was one of South Sydney’s main industries in the late 19th century. A number of glass-works were established at Redfern, Alexandria and Waterloo to manufacture glass jars and bottles for domestic and industrial use. In 1926, Crown Crystal Glass (a subsidiary company of Australian Glass Manufacturers) was formed to produce crystal as well as cut, pressed and blown glassware for both households and industry.

The industrial hub of these southern suburbs attracted workers, and Australian Glass Manufacturers on South Dowling Street at Waterloo notably employed Aboriginal people, particularly women. The use of glass elements can trace a link to this story of integration and industrialisation.

In keeping with the Italian Renaissance revival style, the Lands Building utilises decorative marbles from both local and imported sources. Imported marbles were used for flooring and fireplace surrounds were sourced from local quarries. This use of marble attests to the aspirations of the building.

While existing stonework will be retained and restored, new feature stones will be used in the Lands Building to continue this narrative of imported and decorative marble.

The colour selections for interiors during the mid- and late-Victorian periods were often deep, rich and vibrant, and this opulent palette was further augmented with decorative flourishes. Elaborate stencilling added a decorative layer to the rich colours of the Lands Building. Within the popular palettes of vivid and earthy colours there were also more neutral tones of stone, buff and cream.

To acknowledge period Victorian colours within a palette more suited to contemporary tastes, moments of bold colour will be projected on a neutral art canvas within some of the interiors of the Lands Building.

Grown for linen, flax was a staple product of the industrial revolution.

Arbroath, Scotland, was a major producer of flax in the mid-19th century and was also the home town of James Barnett, the architect of the Lands Building.

Flax is believed to have been used for sails on the Cutty Sark, one of the most renowned clippers. These were ships built for trading tea between China and London, and for wool between Australia and London. The Cutty Sark made it possible for Australian wool to reach London in time for the Christmas sales.

Trade in agriculture, manufacture of flax and the architect of the building are all deeply entwined. Using flax linen drapery, this historic material will frame the hero of the guest rooms - the ornate Cedar windows.



GLASS



CALACATTA



PAINT



FLAX LINEN



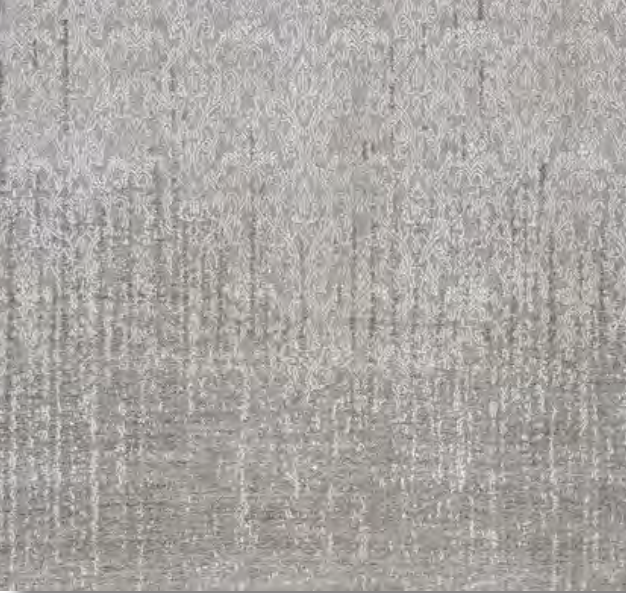
Interior Palette

Illustrative Working Palette

Over more than a century the ongoing and changing inhabitation of the Lands Building has left its traces on the fabric of the building . This carpet design could suggest an underlying pattern - evocative of another time - that is overwritten or etched away, as the layers of history both build up and are slowly eroded. Assuming that high-status rooms, such as Minister’s offices, would have originally been covered with fitted carpet over timber floors it is possible that the guestroom will also be fitted with a carpet.

The flourishing Aesthetic movement that emerged in the 1870s embraced elements of ‘Oriental’ culture and design, integrating Chinese and Japanese themes and references into homes, fashion, art and decorative arts of the time. The lacquered timber is an homage to ‘Japanning’ - a term used to describe the European technique to imitate Asian lacquer-ware. It acknowledges the artistic techniques introduced to Australia by Chinese and Japanese immigrants.

Blackwood timber will be featured on joinery & furniture items, the dark timber complimenting, not competing, with the red cedar and grey ironbark.



CARPET



BLACK TIMBER



# Lands Building

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## Interior Guiding Principles



### Bespoke and Responsive

- Receptive to the building fabric, creating a bespoke response to the existing heritage elements.
- Locations of existing doors, windows and interior features vary between levels and rooms, no two spaces are the same...or even similar.
- Careful internal planning of guestroom layouts and a unique response of differing solutions to each character area respects the building and program alike.
- Guest experience offers a residential and highly personalised experience - exclusive and intimate.



### Axis and Proportion

- New separating partition walls align with the existing built fabric of structural beams.
- Room layouts create a dialogue with the building. Axes within the rooms focus on existing doors, windows and fireplaces.
- The existing red cedar joinery and the heritage built fabric become the heroes of the space.
- New insertions within the rooms respond to the heights of existing doors and windows allowing unobstructed views upon entry.

# BAR STUDIO



### Subservient and Reversible

- Like campaign furniture, which is unfixed, demountable and transportable, all new insertions will be subservient to the existing fabric and reversible.
- New joinery insertions - such as robes, bookshelves, minibars and bathroom pods - will perform as lower height freestanding elements, set away from the existing red cedar joinery.
- Campaign furniture was also ingenious in its compartments within compartments, everything had its place. The interior furniture, joinery detailing, desk & vanity accessories will feature these layers of compartments.

### Material and Details

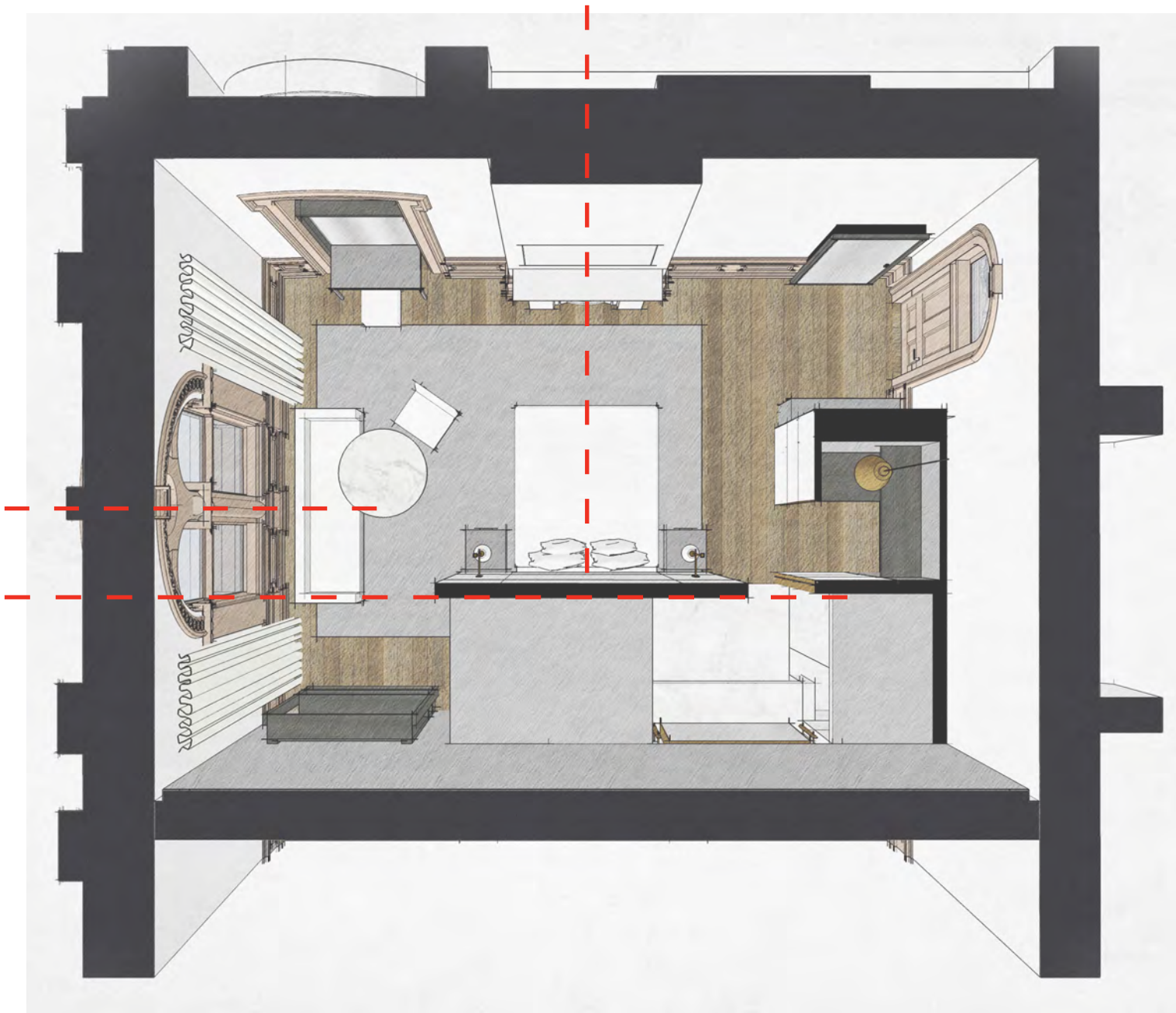
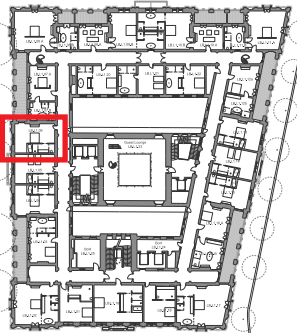
- Materials will be based on both an historical and a contemporary response to the building.
- New furniture and details will be lighter, finer, clean-lined, contemporary insertions - allowing 'breathing space' for the rich detailing of the heritage built fabric.



Lands Building

BAR STUDIO

King Room (LB-L01-06)  
Illustrative



Detail of proposed painted cornice

Existing cornice painted varying shades of neutral tones and gloss levels to highlight existing heritage detailing

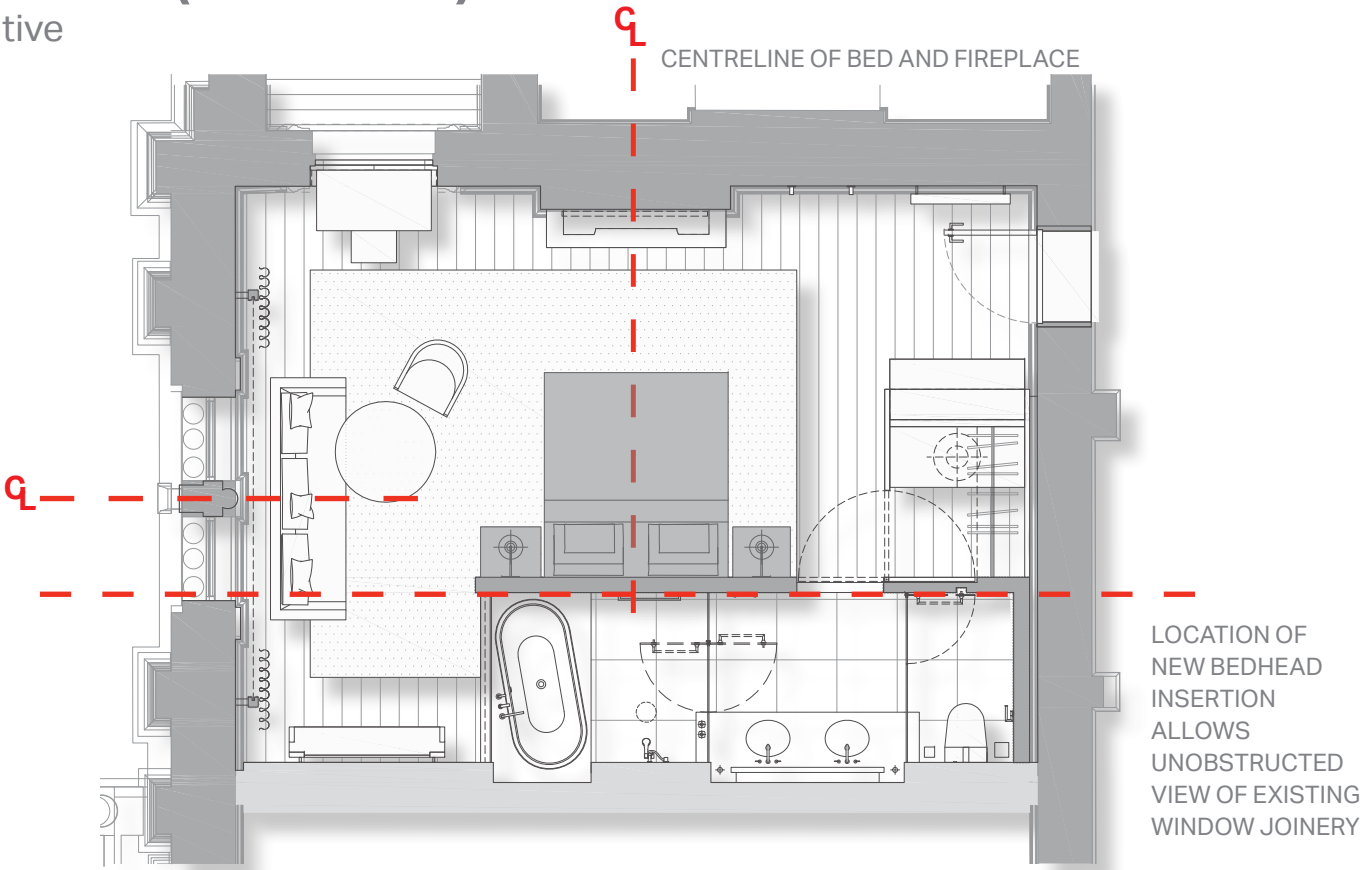


KING ROOM - Existing heritage fabric within room framing and accentig window

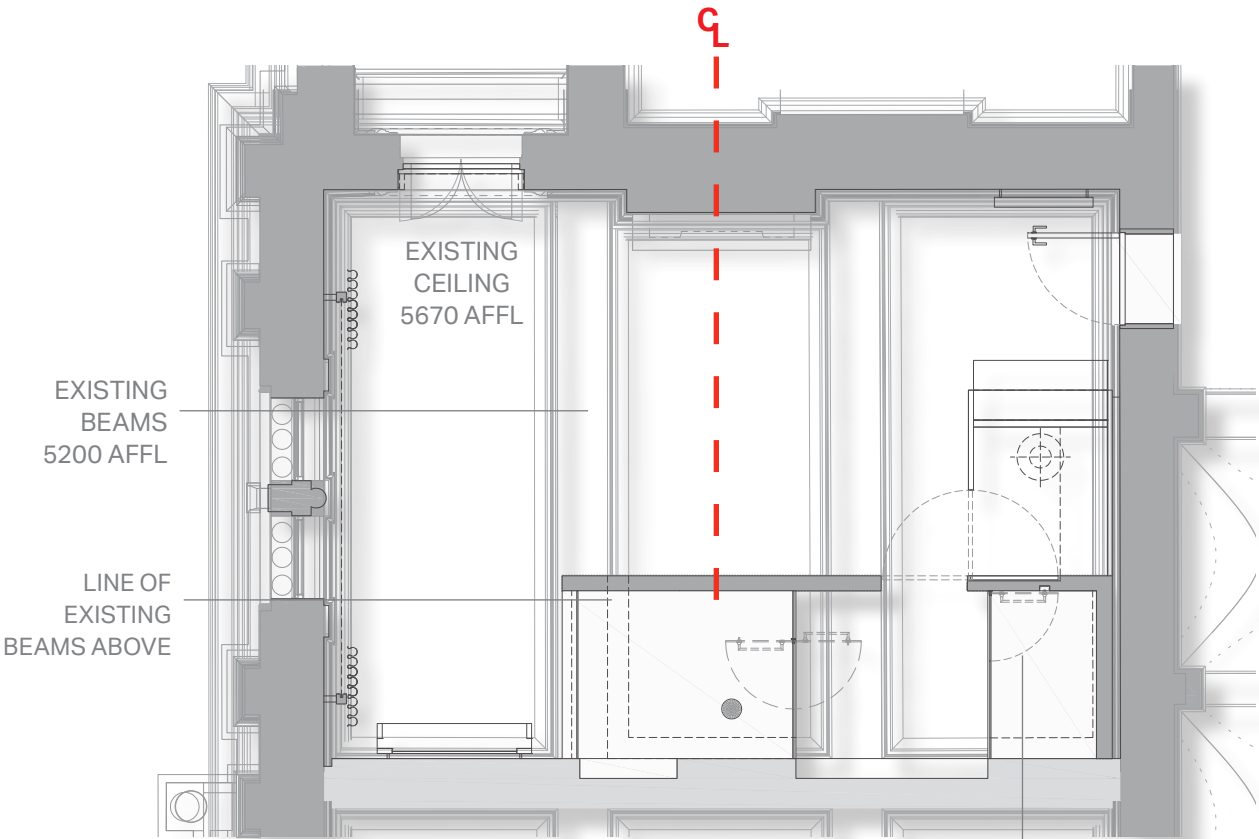


King Room (LB-L01-06)

Illustrative

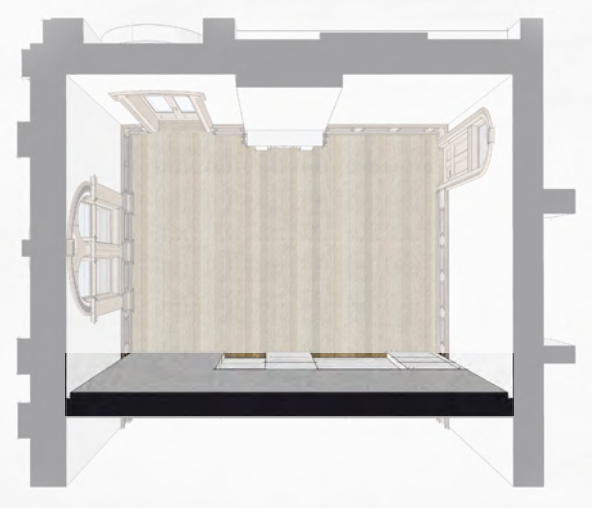


LANDS - King Room -PLAN

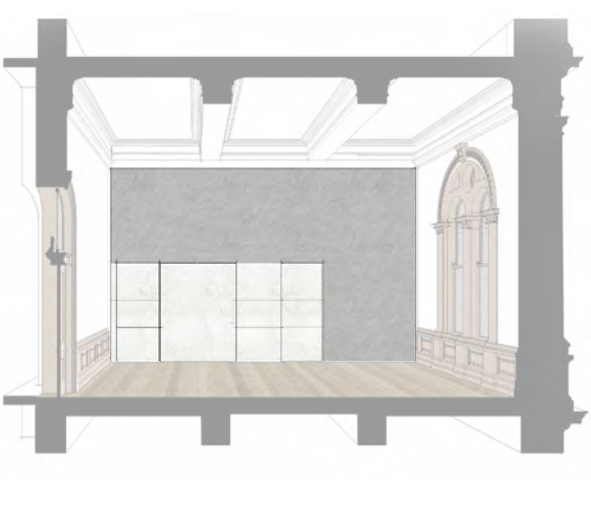


LANDS - King Room - REFLECTED CEILING PLAN

NEW LOW LEVEL  
CEILING OVER  
BATHROOMS  
2400 AFFL



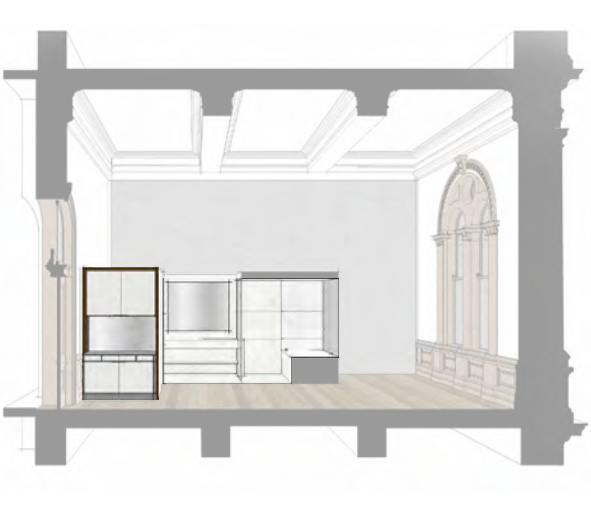
PLAN - New insertion - wall partition



SECTION - New insertion - wall partition



PLAN - New insertion - Bathroom module and Robe



SECTION - New insertion - Bathroom module and Robe



PLAN - New insertion - Bed head and Furniture



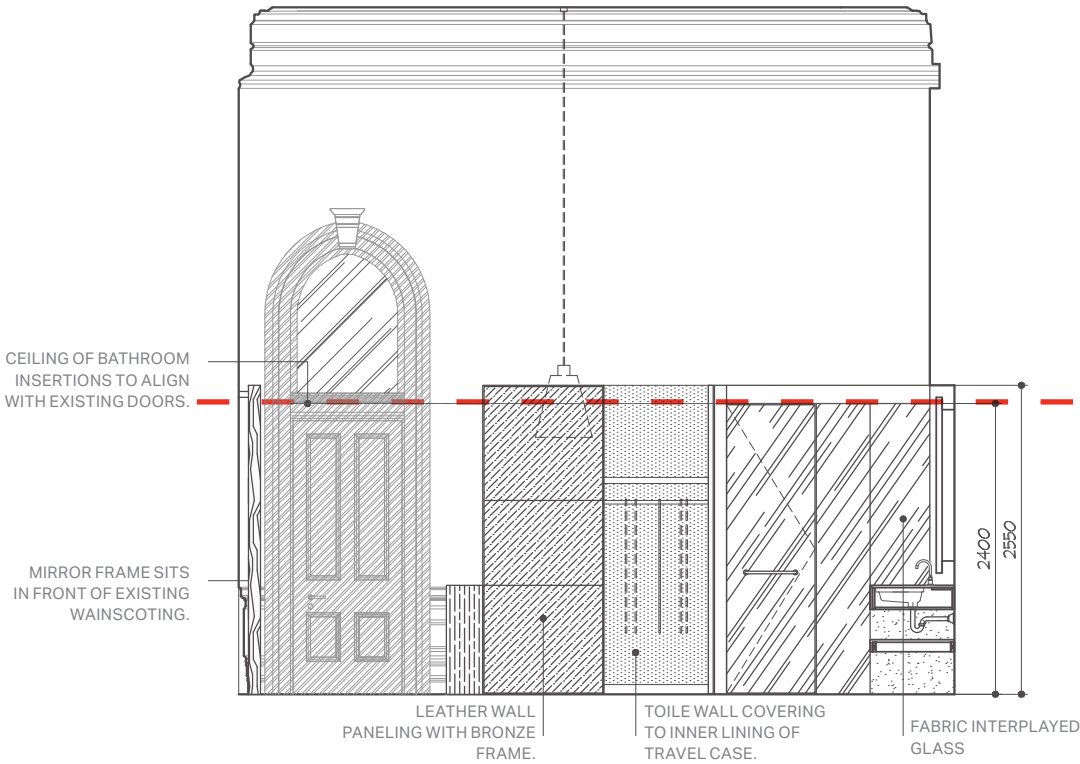
SECTION - New insertion - Bed head and Furniture



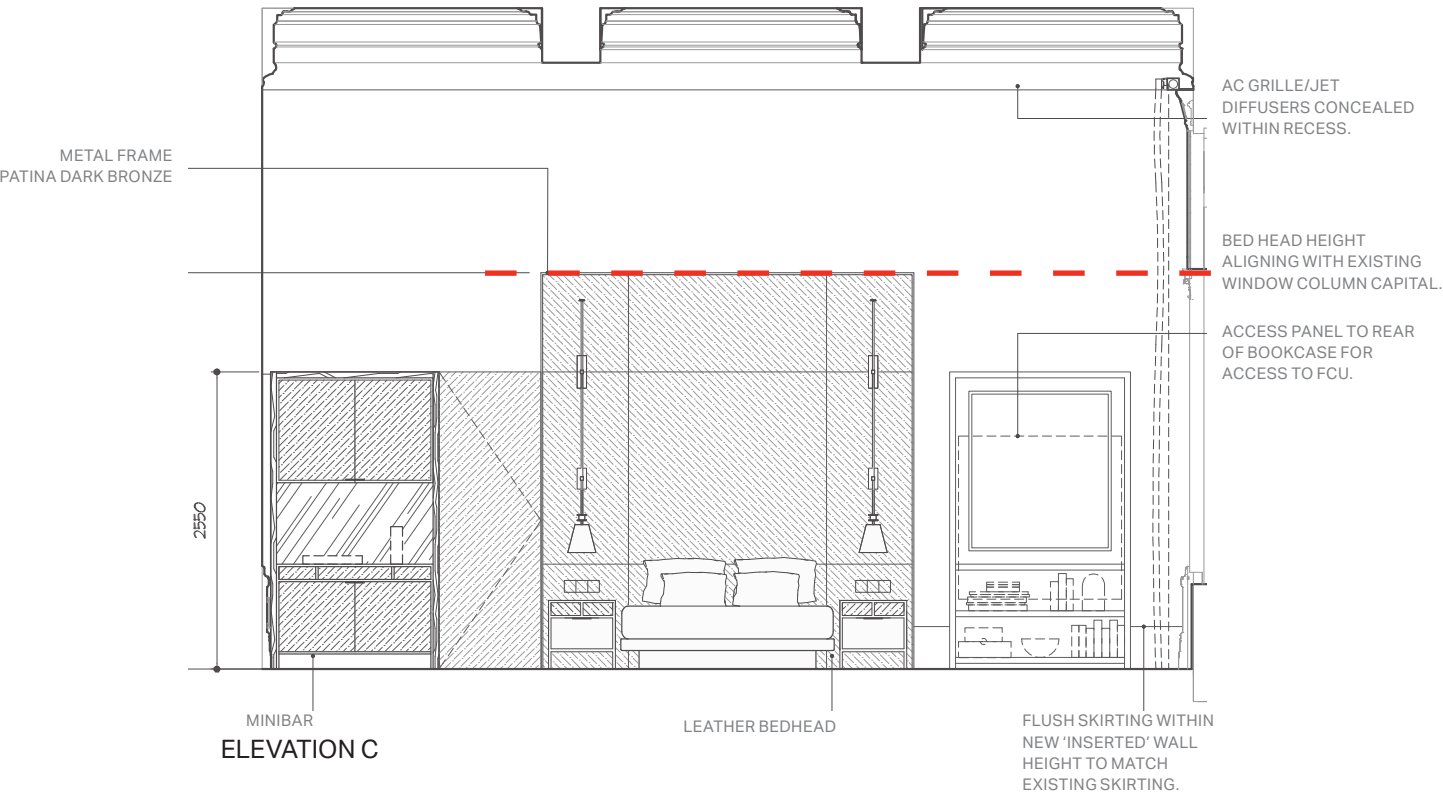
King Room (LB-L01-06) ELEVATIONS  
Illustrative



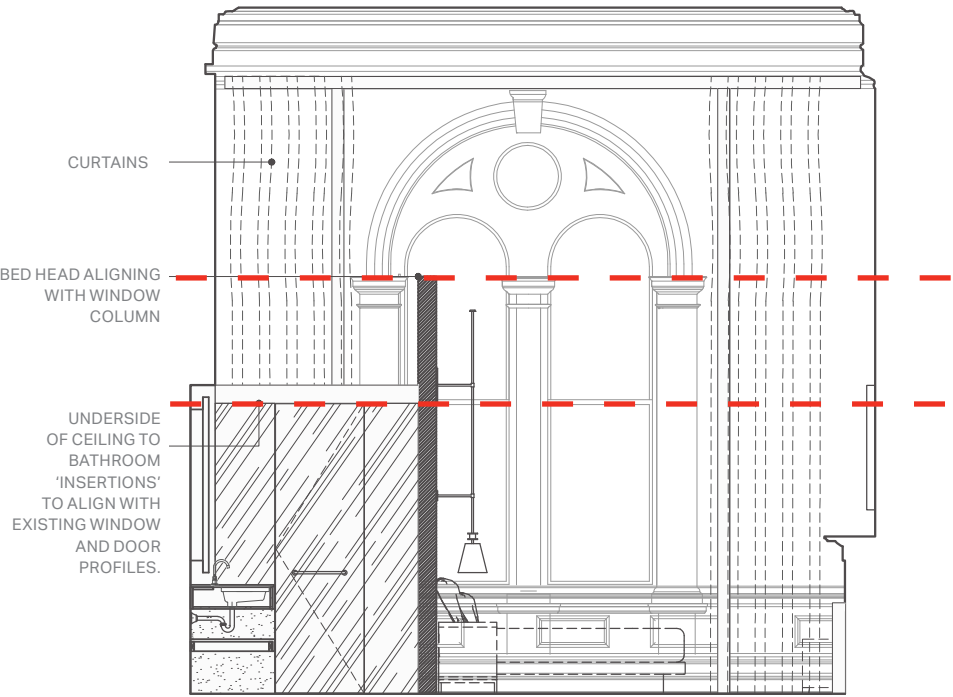
ELEVATION A



ELEVATION B



ELEVATION C

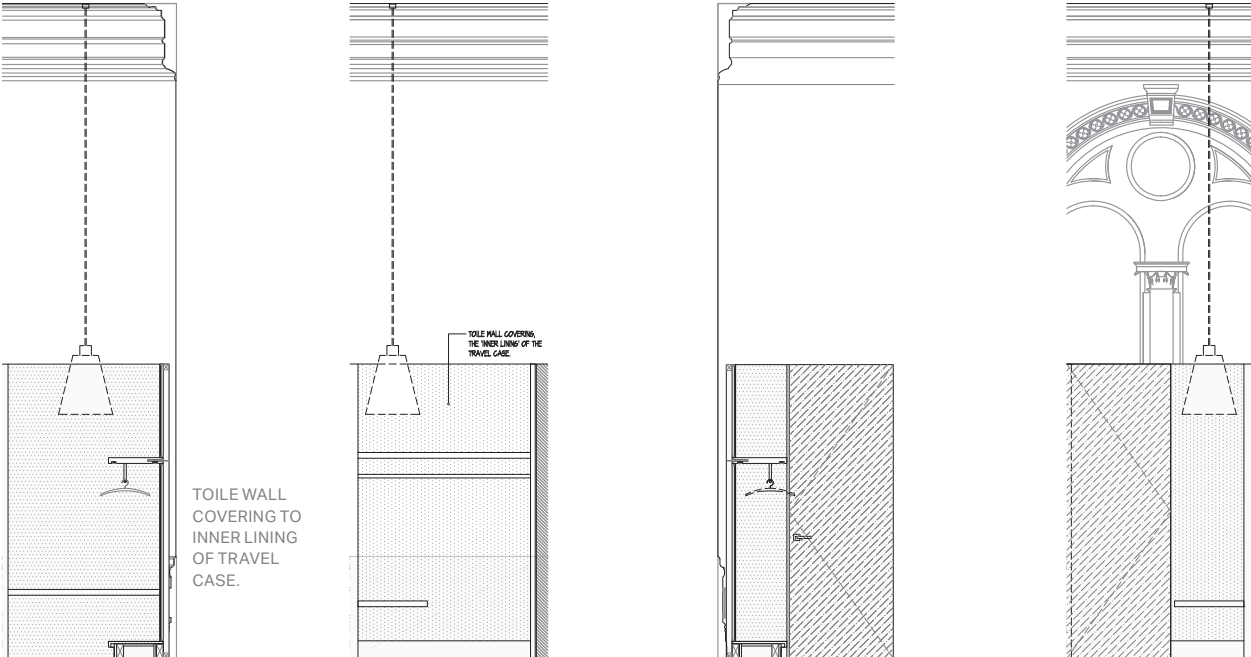


ELEVATION D

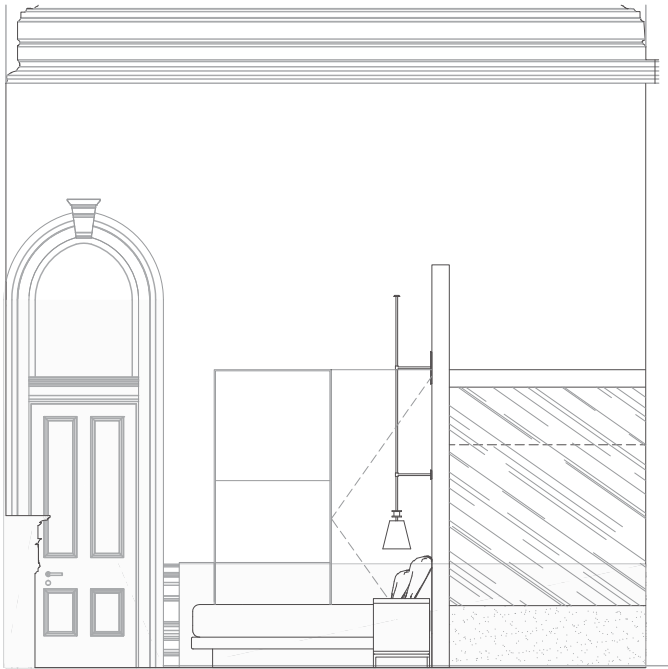
King Room (LB-L01-06) ELEVATIONS  
Illustrative



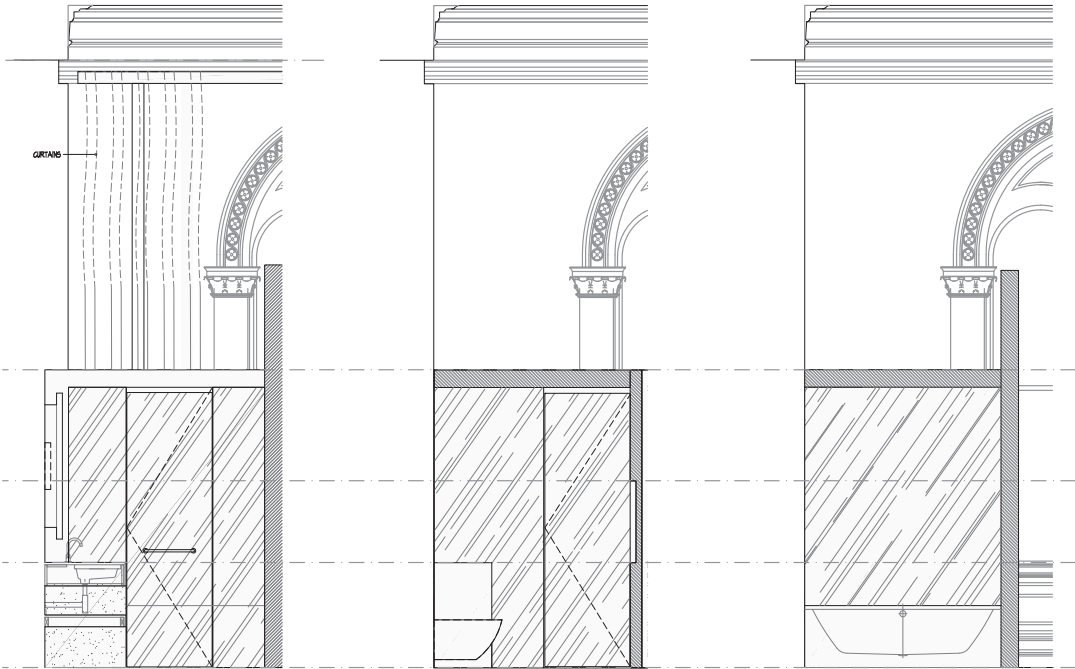
ELEVATION E



WARDROBE ELEVATIONS



ELEVATION F



BATHROOM ELEVATIONS



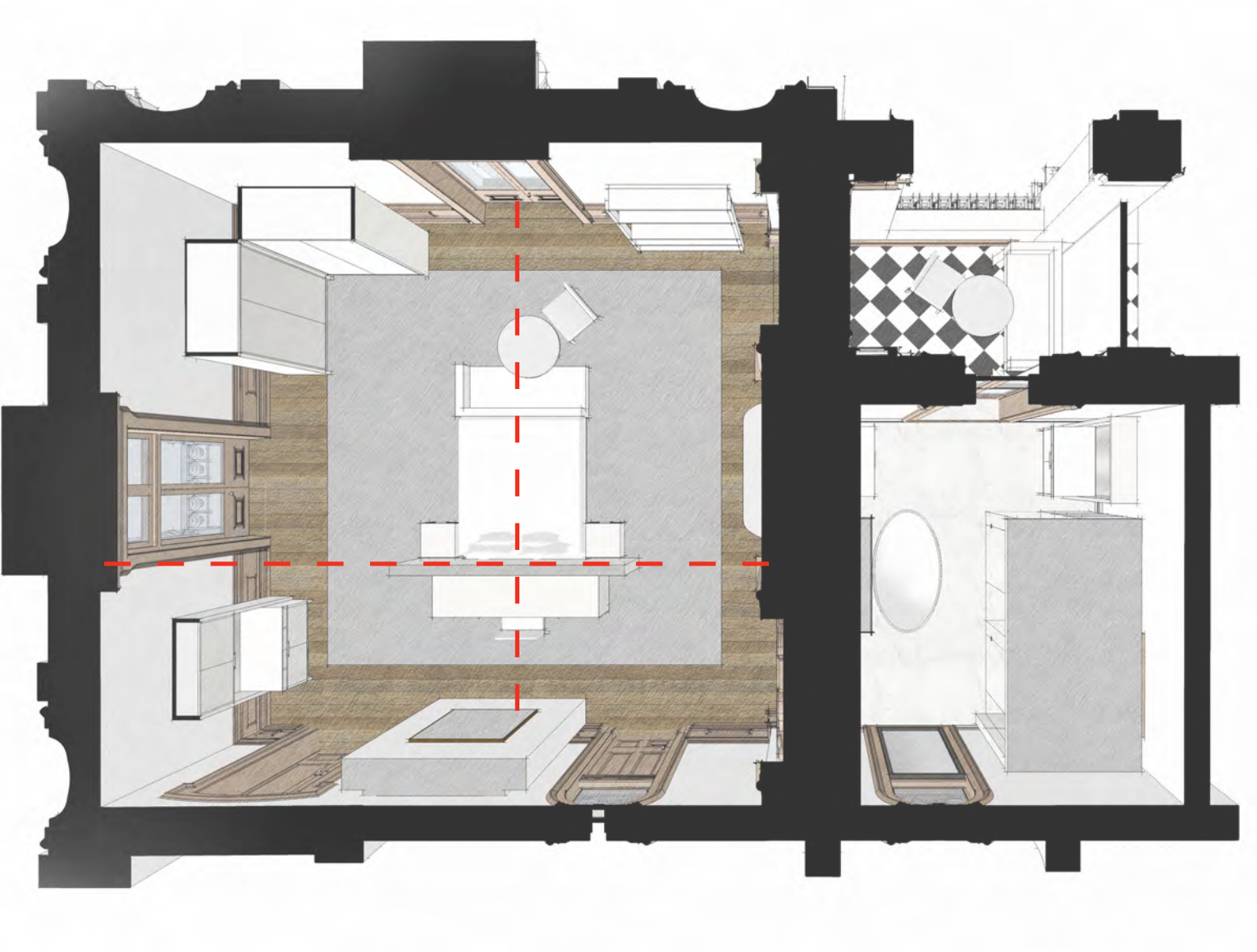
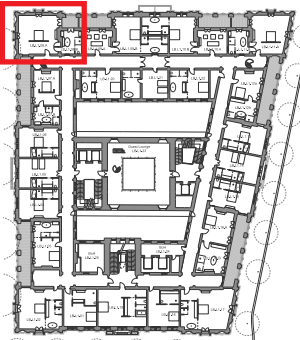
Lands Building

BAR STUDIO

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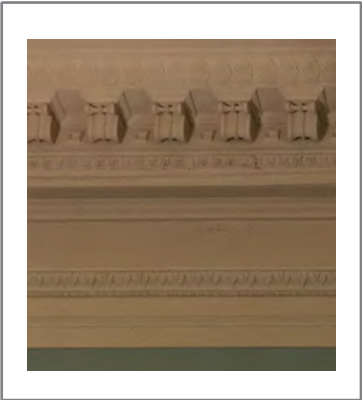
Junior Suite (LB-L01-8A)

Illustrative

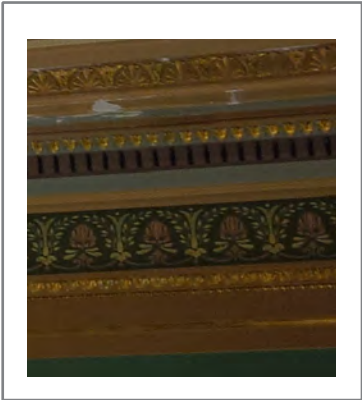


Detail of proposed painted cornice

Existing cornice painted varying shades of neutral tones and gloss levels to highlight contemporary take on existing frieze in neutral tones.



EXISTING CORNICE  
FIRST FLOOR



EXISTING CORNICE  
GROUND FLOOR



PROPOSED CORNICE

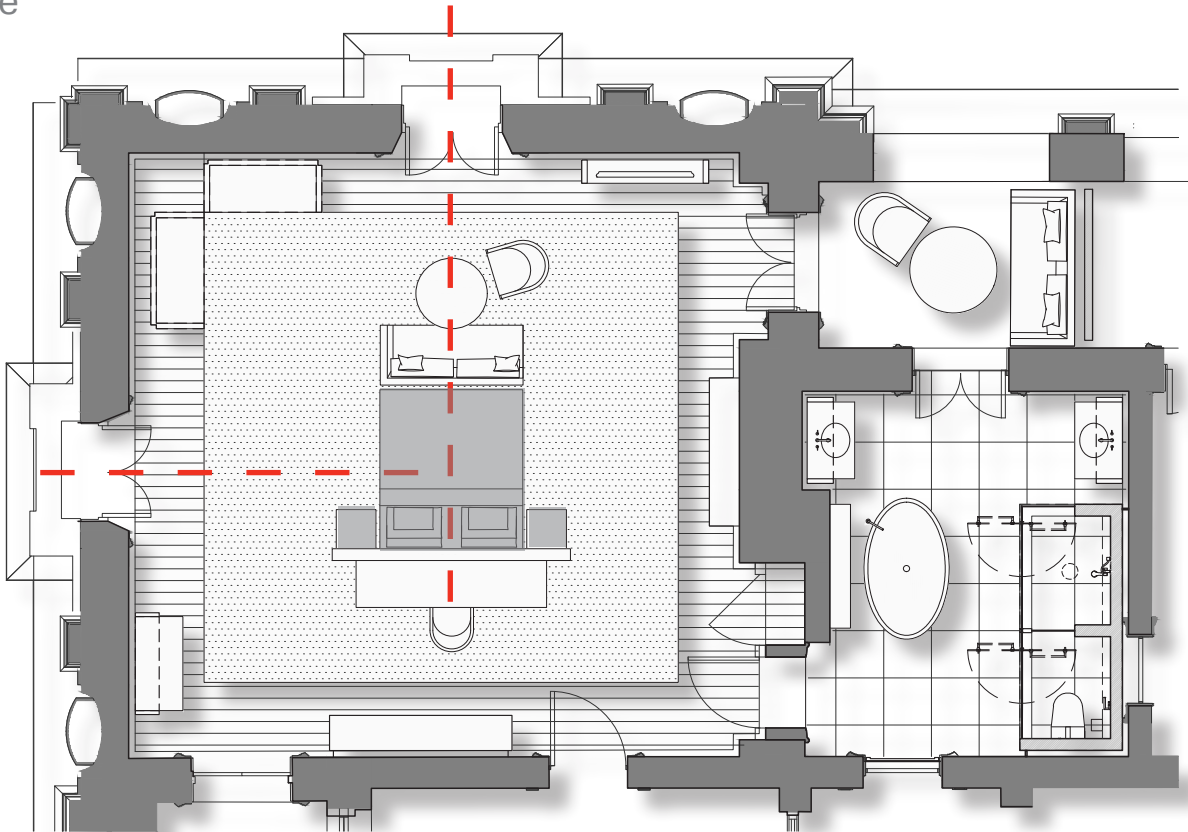


LB-JS1 ROOM - Existing heritage fabric within room

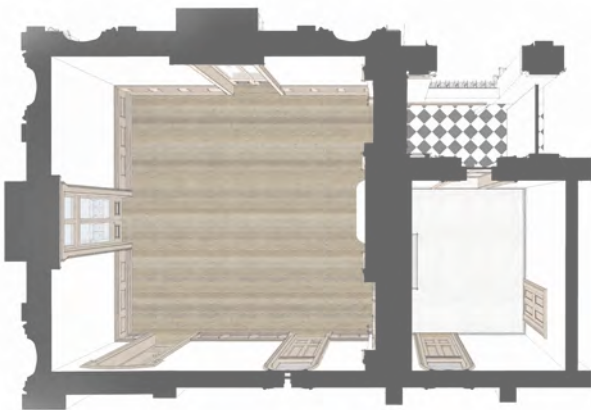


Junior Suite (LB-L01-8A)

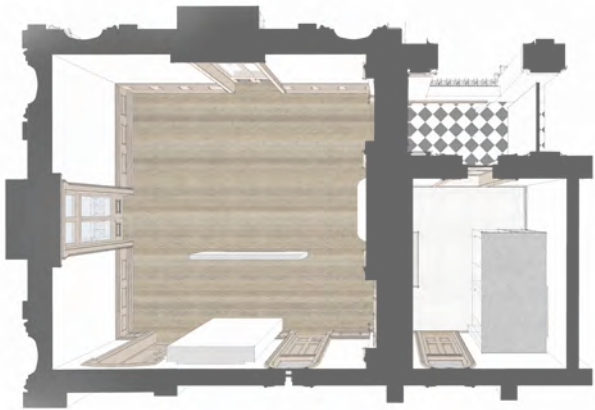
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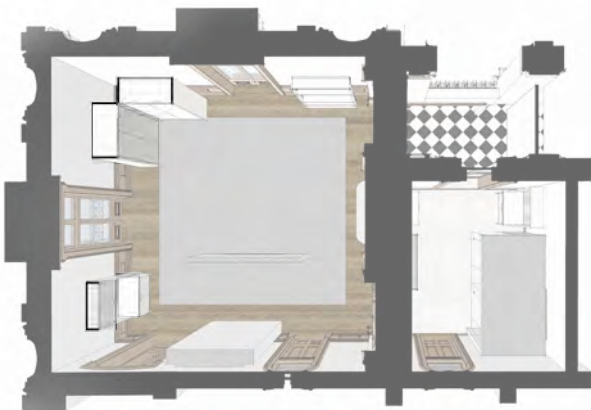
LANDS - Junior Suite 1 -PLAN



PLAN - Existing condition



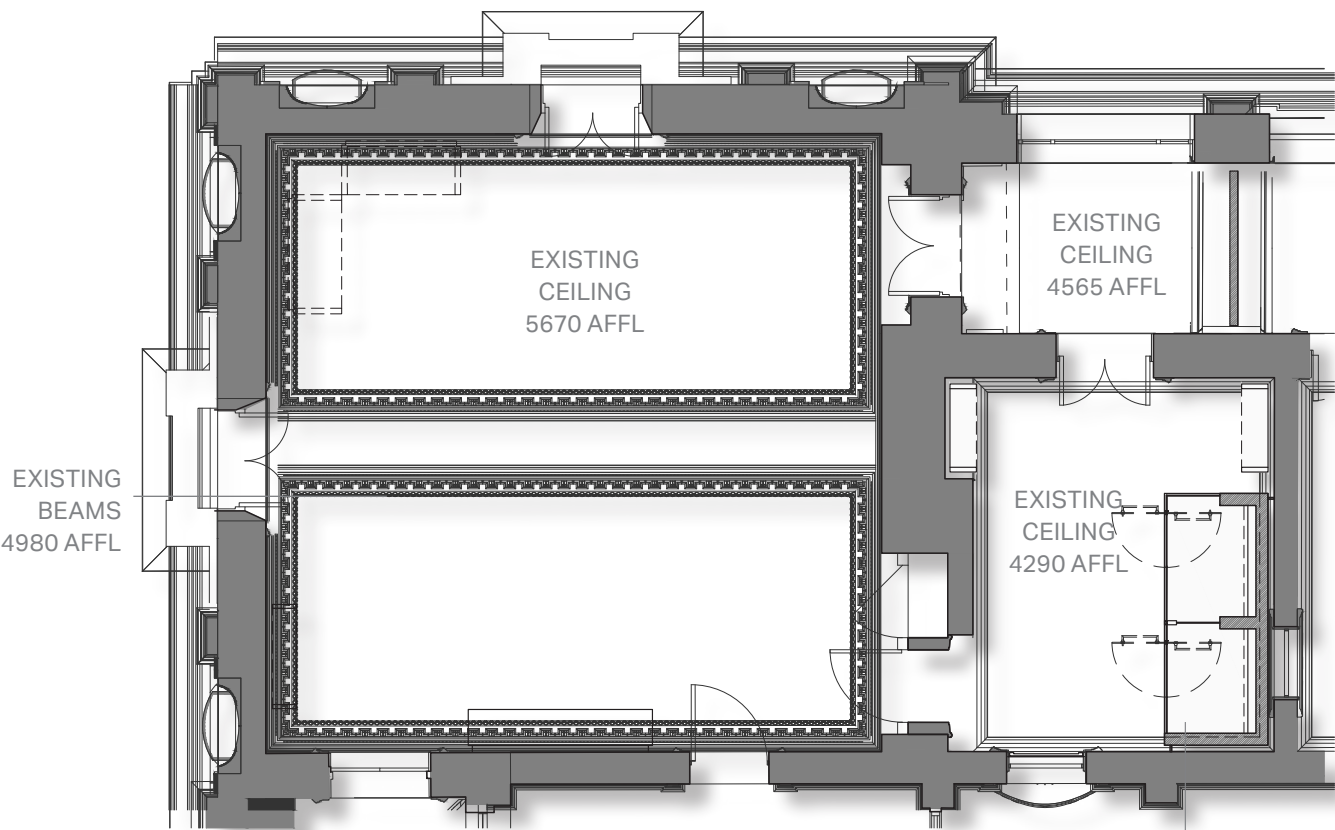
PLAN- New insertion - Bathroom module and Bedhead



PLAN - New insertions- Joinery



PLAN - Proposed layout



LANDS - Junior Suite 1- REFLECTED CEILING PLAN

NEW LOW LEVEL  
CEILING OVER  
BATHROOM  
2400 AFFL

EXISTING  
BEAMS  
4980 AFFL

EXISTING  
CEILING  
5670 AFFL

EXISTING  
CEILING  
4565 AFFL

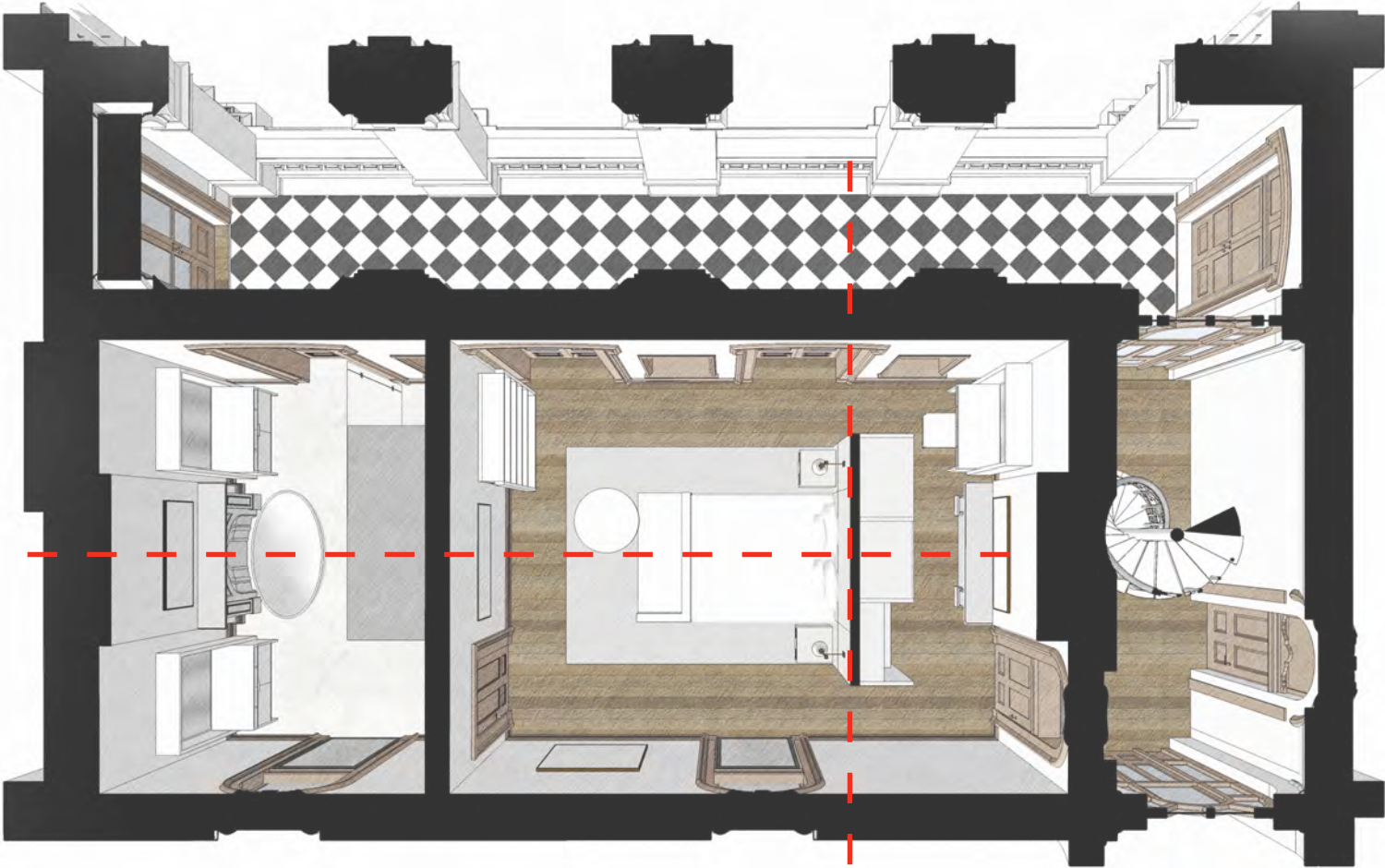
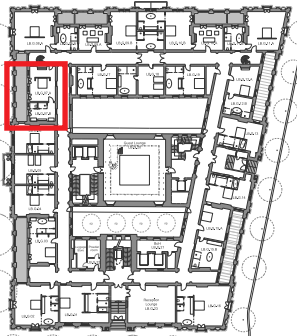
EXISTING  
CEILING  
4290 AFFL



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Deluxe King (LB-G-07A)

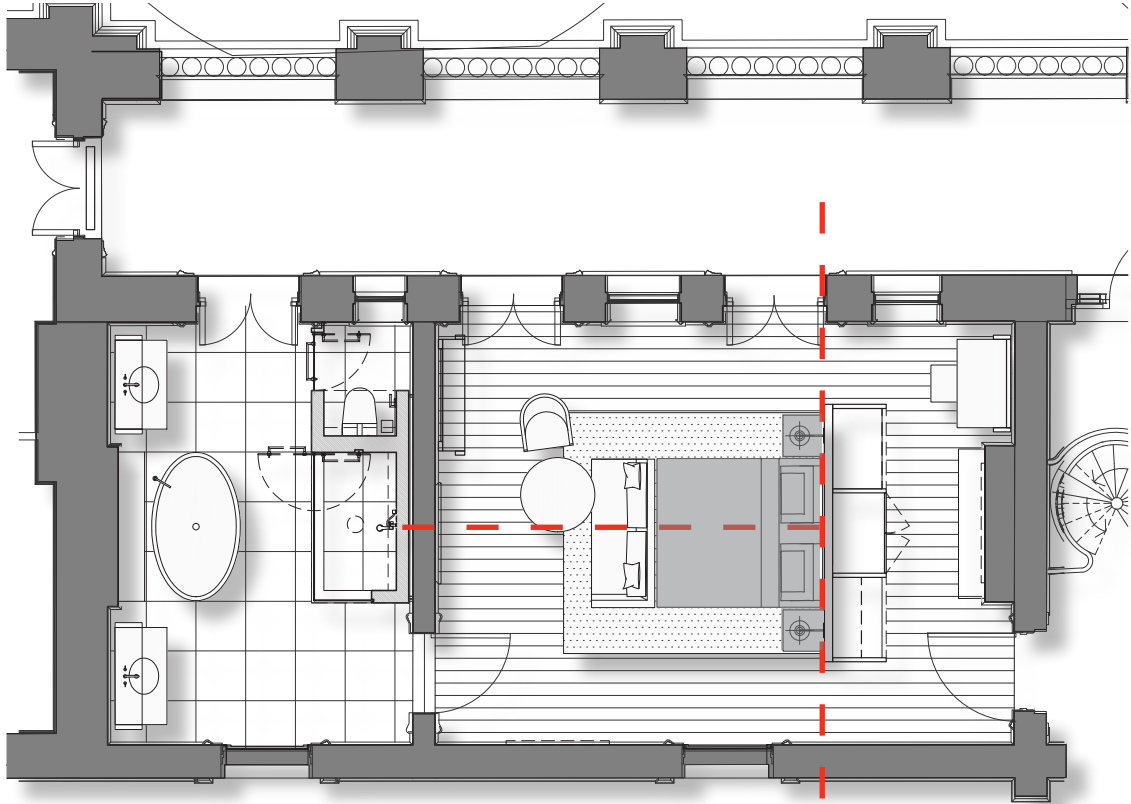
Illustrative



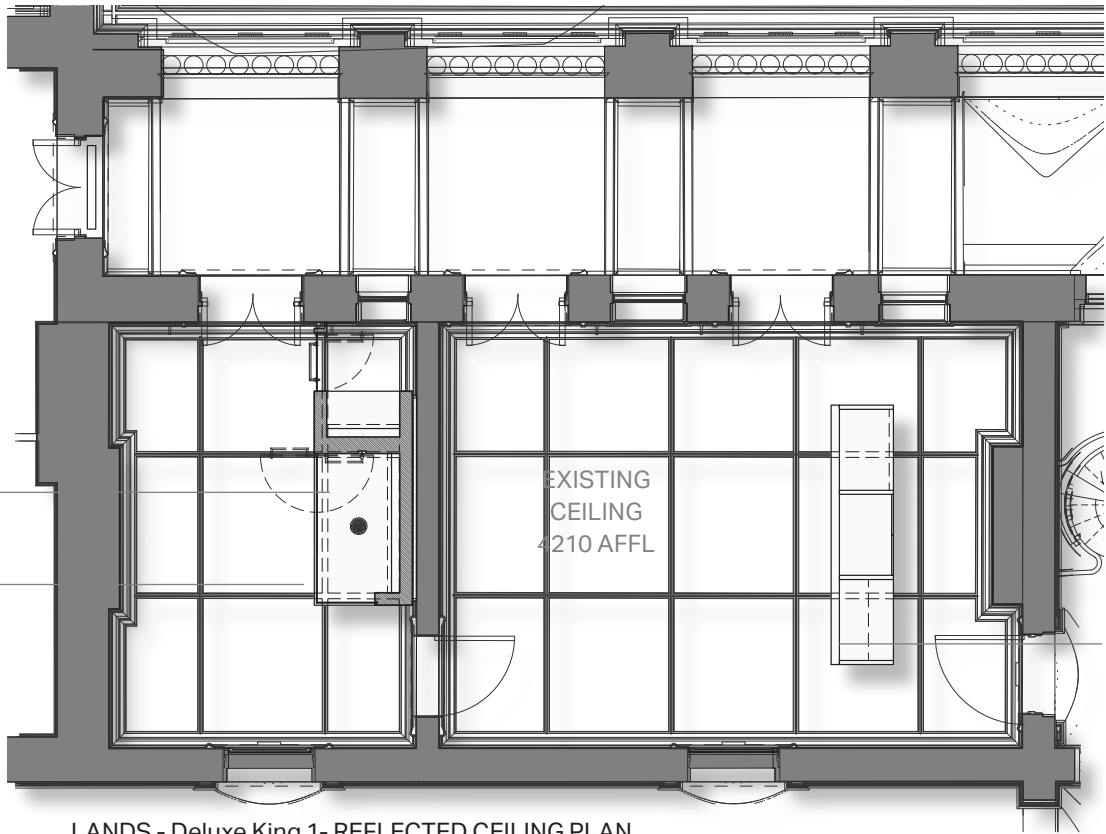
DELUXE KING ROOM - Existing heritage fabric within the room



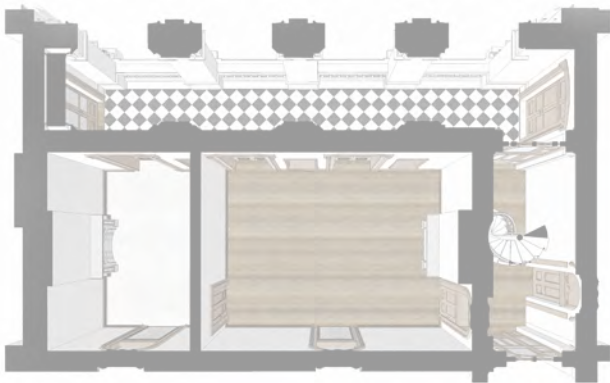
Deluxe King (LB-G-07A)  
Illustrative



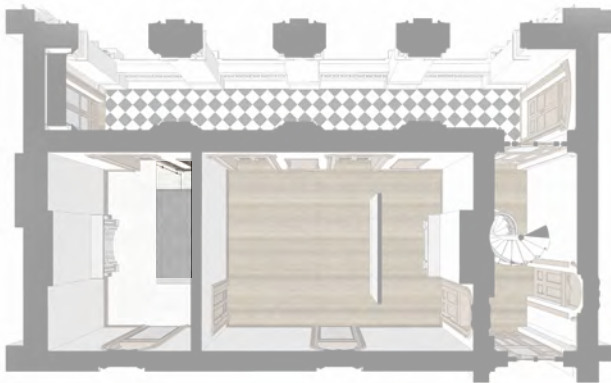
LANDS - Deluxe King 1 -Proposed Plan



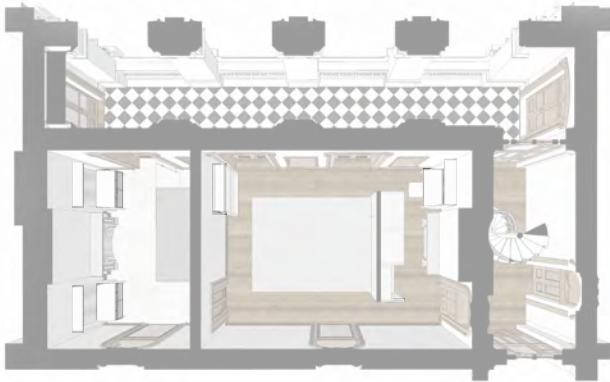
LANDS - Deluxe King 1- REFLECTED CEILING PLAN



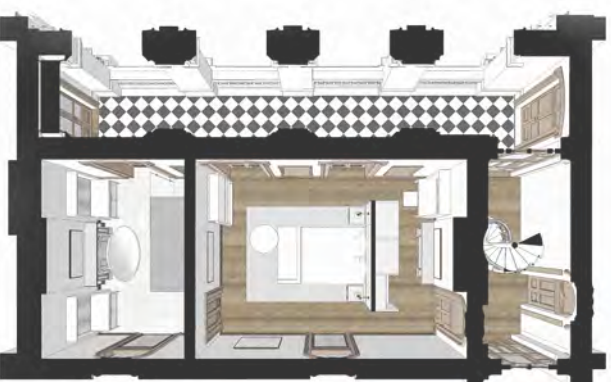
PLAN - Existing condition



PLAN - New insertion - Bathroom module and bedhead



PLAN - New insertions- Joinery



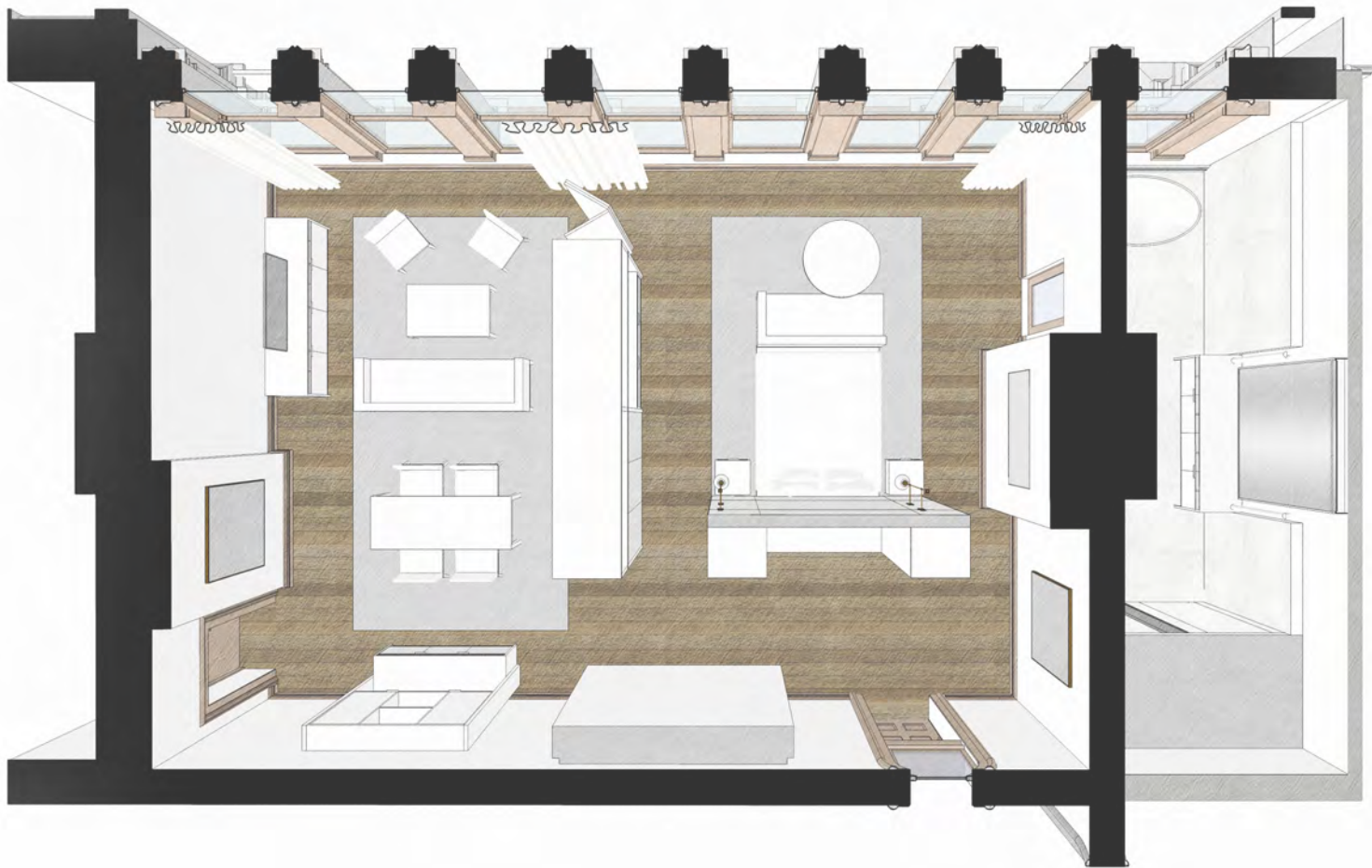
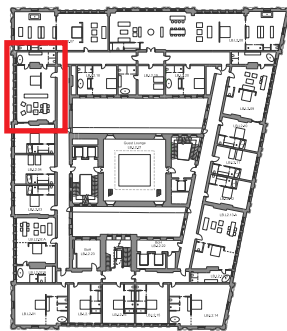
PLAN - Proposed layout



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Suite (LB-L02-06)

Illustrative



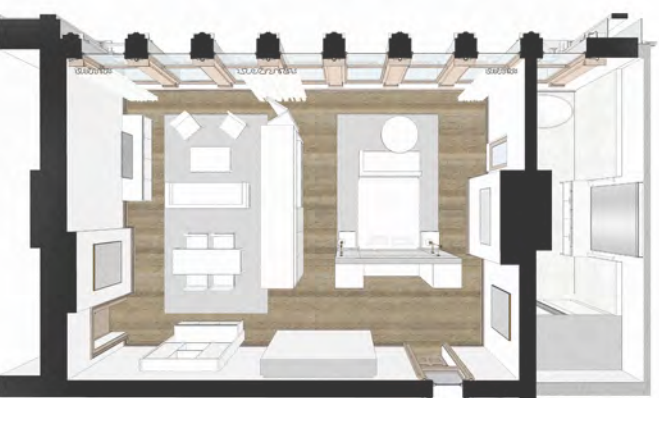
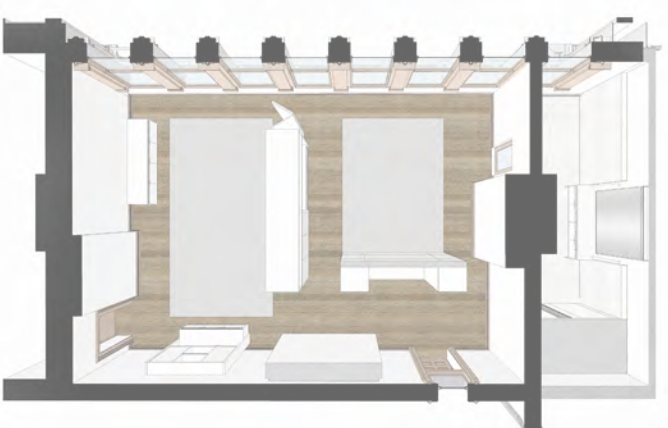
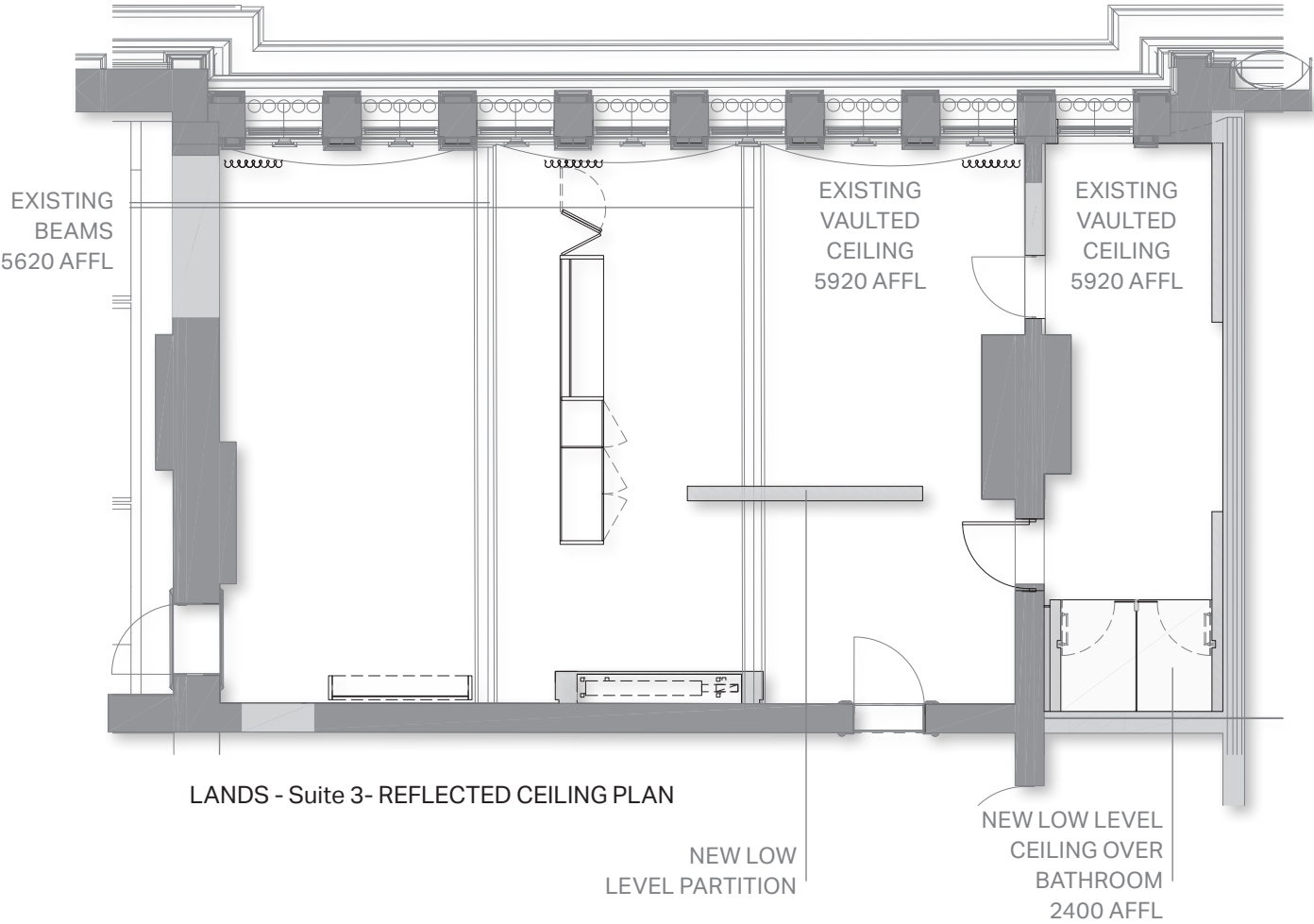
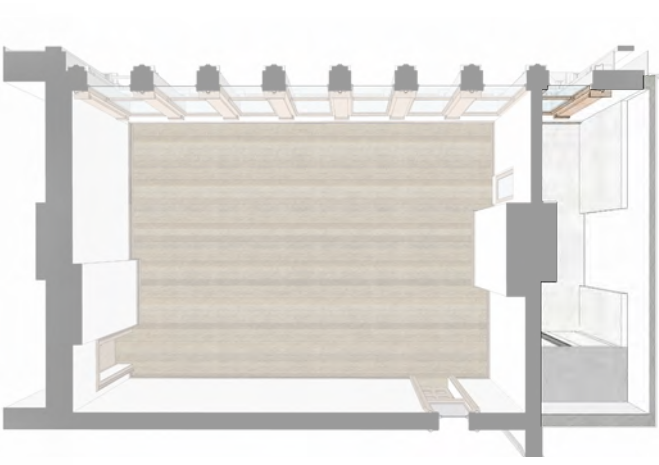
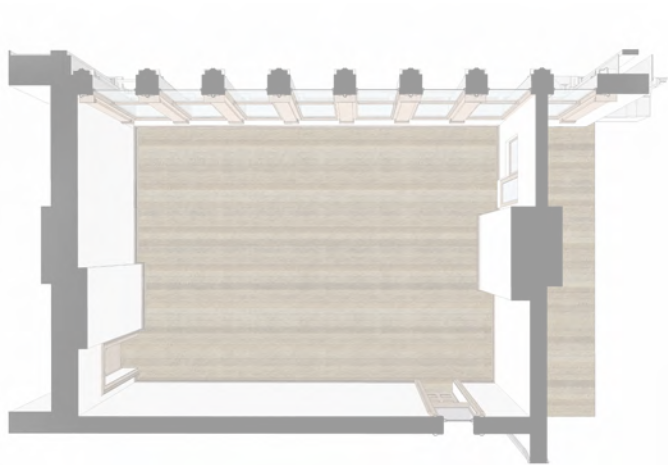
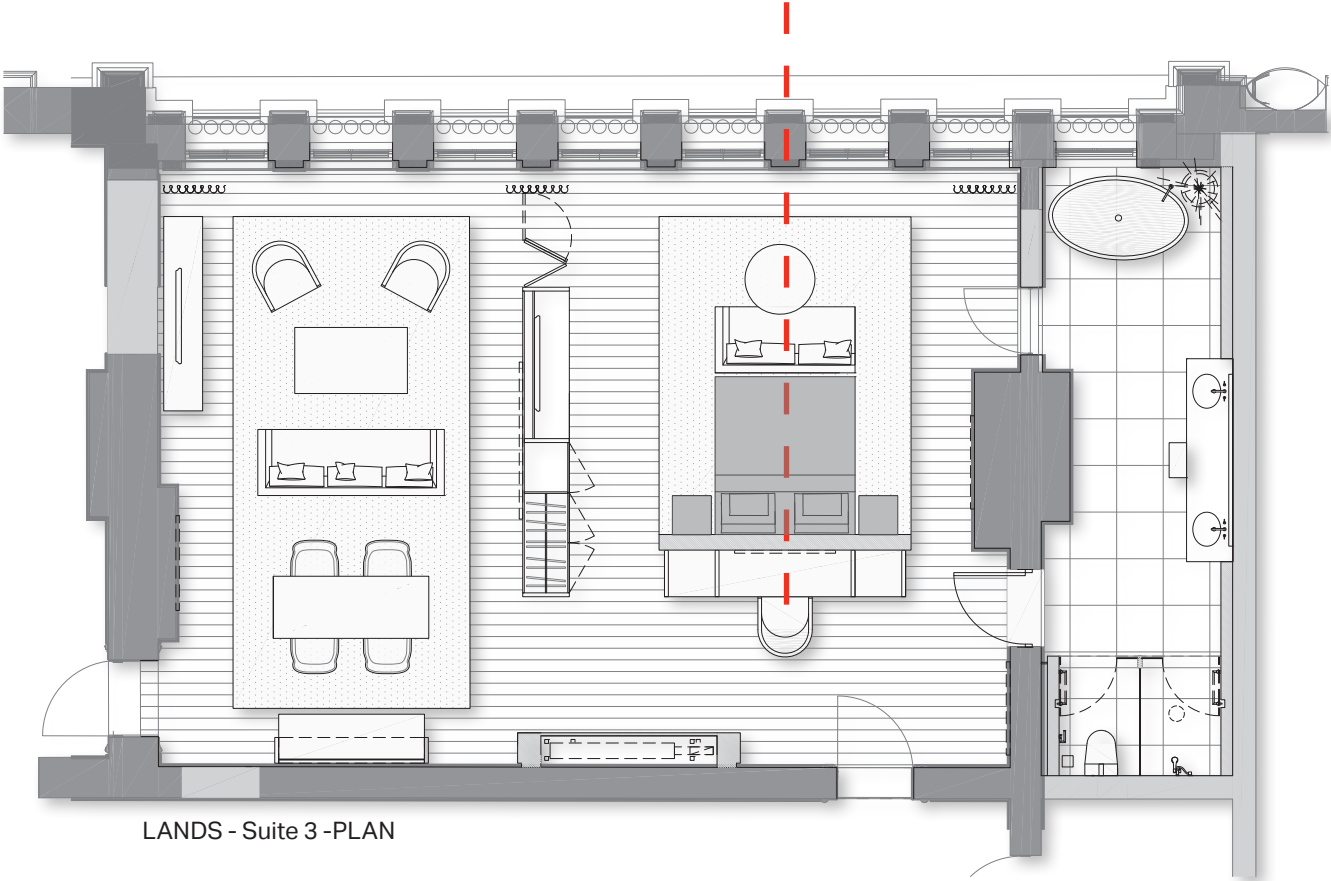
SUITE - Existing heritage fabric within the room



Lands Building

BAR STUDIO

Suite (LB-L02-06)  
Illustrative

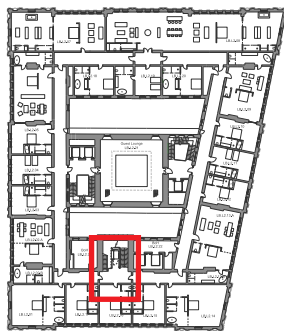




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King Accessible (LB-L02-16)

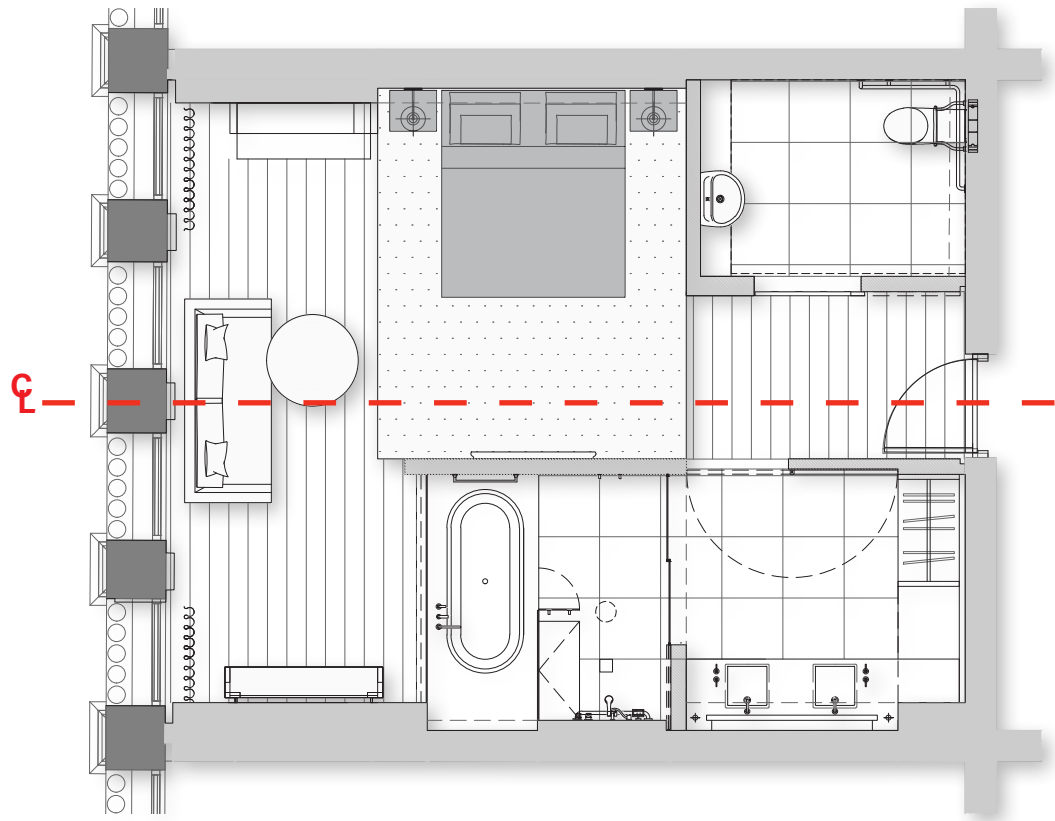
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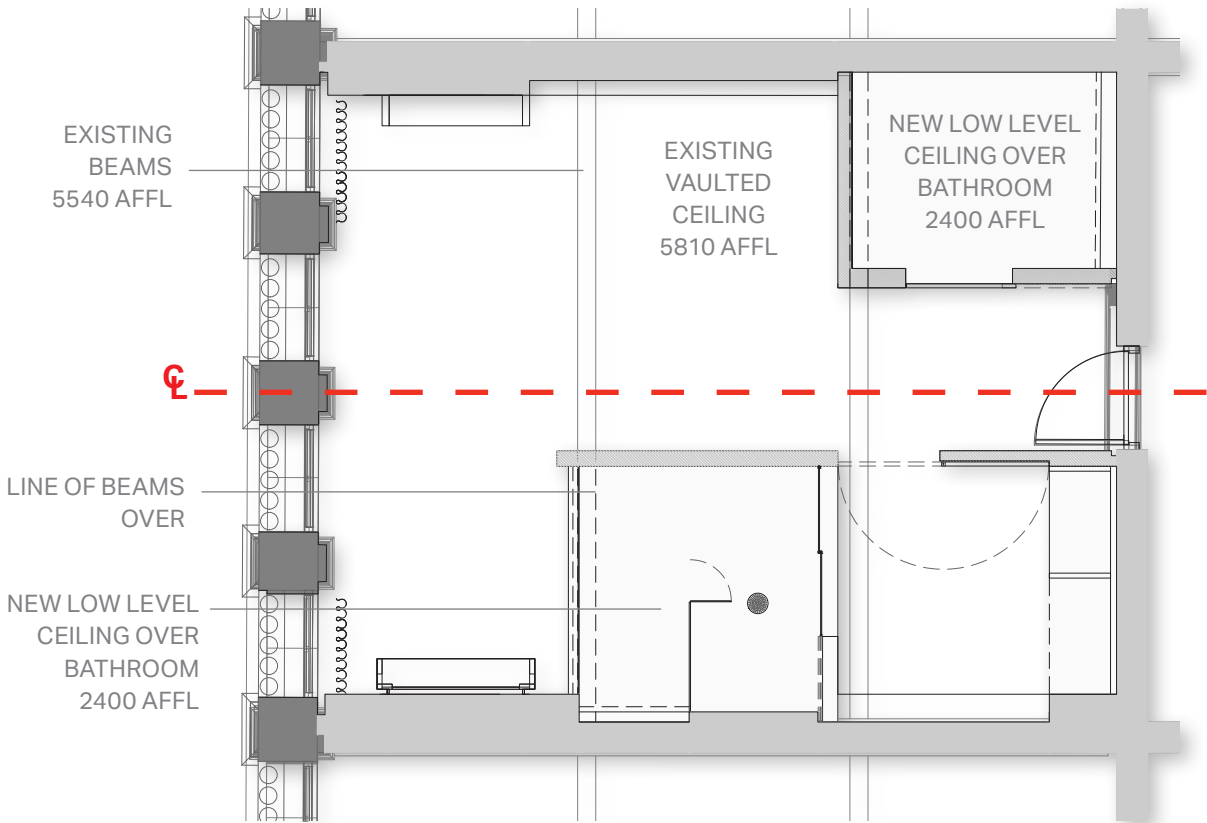
KING ACCESSIBLE ROOM - Existing heritage fabric within the room



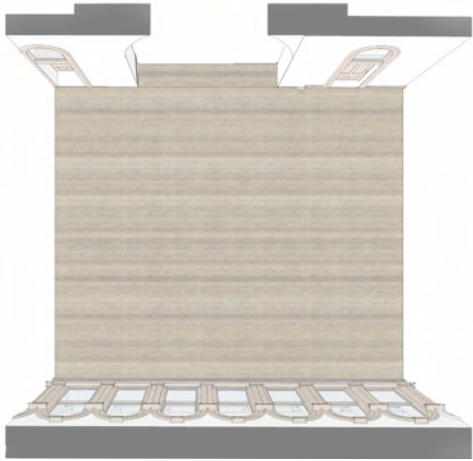
King Accessible (LB-L02-16)  
Illustrative



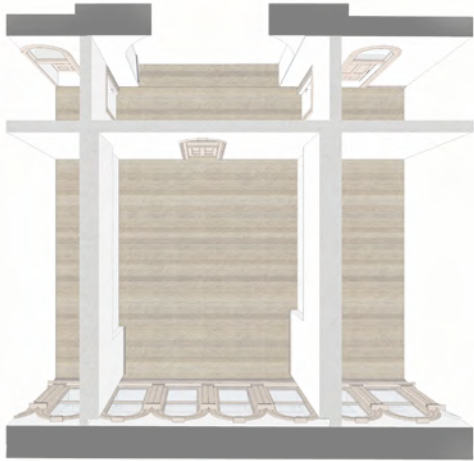
LANDS - King Accessible Room -PLAN



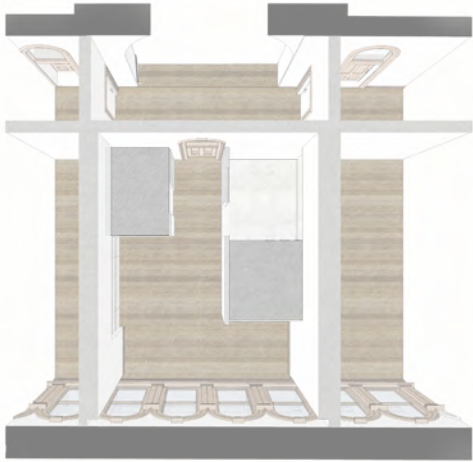
LANDS- King Accessible Room - REFLECTED CEILING PLAN



PLAN - Existing Condition



PLAN - New Insertions - Partition walls



PLAN - New Insertions - Bathroom pods and bedhead



PLAN - Proposed Layout